PRICED

NOTABLE DUTCH AND FLEMISH OLD MASTERS AND BRITISH PORTRAITS

BELONGING TO THE ESTATE OF THE LATE

HENRY BLANK

Public Auction Sale

November 16 at 8 p. m.

PARKE-BERNET GALLERIES · INC

980 Madison Avenue · 76th-77th Street

NEW YORK: 1949

SALE NUMBER 1092

FREE PUBLIC EXHIBITION

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Weekdays from 9:30 *to* 5 / *Closed Sunday*

PUBLIC AUCTION SALE
Wednesday Evening, November 16
at 8 *p. m.*

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Sales Conducted by
H. H. PARKE
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1949

NYM402-P18

NOTABLE DUTCH & FLEMISH PAINTINGS OF THE XVII CENTURY

DE HOOCH · HOBBEMA · TERBORCH · STEEN · DOU

JACOB VAN RUISDAEL · RUBENS · VAN HUYSUM

PORTRAITS OF THE BRITISH SCHOOL

ROMNEY · LAWRENCE · HOPPNER · HARLOW

Property of the Estate of the Late

HENRY BLANK

Glen Ridge, N. J.

By Order of the Executors

Public Auction Sale

November 16 at 8 p. m.

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NEW YORK · 1949

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EVENING SESSION

Wednesday, November 16, 1949 at 8 p. m.

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DUTCH AND FLEMISH SCHOOLS

ARIE DE VOIS — DUTCH: 1631-1680

1. *WOMAN WITH HOCK GLASS.* Half-length figure of a woman, facing the observer, looking smilingly towards the right; she wears a brown dress and black apron, and holds in her raised right hand a glass of white wine. Signed at right A. D. VOIS. *Oval panel:* 5 *x* 4⅛ *inches*

WILLEM VAN MIERIS — DUTCH: 1662-1747

2. *THE REPENTANT MAGDALEN.* Three-quarter-length figure seated, facing the observer, her head turned to the left towards a crucifix; her left hand is raised in a gesture of resignation, her right is at her breast. In the background, a view of a hilly landscape. Signed at upper left WILLEM VAN MIERIS, and dated 1701. *Panel:* 7¾ *x* 6½ *inches*

Note: A certificate by Dr. C. Hofstede de Groot, dated *The Hauge, 1926,* will be given to the purchaser.

Collection of Cyril Andrade, Esq., London

GIOVANNI BATTISTA SALVI (SASSOFERRATO) — ITALIAN: 1605-1685

3. *MADONNA AND CHILD.* Three-quarter-length figure of the Virgin in crimson gown and blue cloak, her eyes cast down, facing the observer; with her right arm she holds the nude Child, standing on the parapet upon which she is seated. Her fair hair is covered by a veil falling over the Child's back. *Panel:* 7½ *x* 6 *inches*

[NUMBER 4]

WILLEM VAN MIERIS DUTCH: 1662-1747

4. *PORTRAIT OF A MAN HOLDING A GLASS.* A young man with a small mustache, his head turned slightly to the right, stands before a pedestal; he is clad in an orange-brown coat with slashed sleeves, a sash around his waist, and a high ornate felt hat. In his outstretched hand, he holds an elaborate goblet. Signed at left centre MIERIS. *Panel:* 8¼ *x* 6½ *inches*

Note: A certificate by Dr. C. Hofstede de Groot, dated *The Hague, August 1926,* will be given to the purchaser.

Collection of Cyril Andrade, Esq., London

[See illustration]

[NUMBER 5]

3 20 ·

ADRIAEN BROUWER DUTCH: 1605-1640

5. *THE OPERATION ON THE ARM.* A barber-surgeon in red cap is seated at a table, crowded with bottles, a cloth, and an earthenware bowl; he is cleaning a wound on the arm of a standing peasant youth, whose face grimaces with pain; another figure in a sugar-loaf hat watches from the rear.

Cradled panel: 10½ *x* 8 *inches*

From C. & E. Canessa, Paris

[See illustration]

[NUMBER 6]

GILLIS MOSTAERT FLEMISH: 1534-1598

6. *CHRIST ON THE CROSS IN MOONLIGHT.* The Savior, with head raised, on the cross, which is erected on a knoll, with a river and the outlines of the town in the background; a skull and bones at the foot of the cross. The scene is sharply illuminated by a full moon, which is depicted at the upper left. Signed at lower right MOSTAERT. *Panel:* 11¼ *x* 8¾ *inches*

Note: An annotation by Dr. John E. Stillwell, on the reverse side of this panel, states that there is a similar painting in the Copenhagen Gallery (Statenmuseum).

Collection of Dr. John E. Stillwell, New York, 1927

[See illustration]

[NUMBER 7]

3 25

JOOS VAN CLEVE THE YOUNGER FLEMISH: 1511-1554

7. *MADONNA AND CHILD.* Half-length figure of the Virgin, her head bent slightly towards the right, nursing the nude Child, Whom she covers with a red cloth. He is grasping her arm with His left hand, while His right holds an apple.

Cradled panel: 10¾ *x* 8½ *inches*

Note: A certificate by Dr. F. Frimmel, dated *Vienna, 1920,* will be given to the purchaser.

[See illustration]

PETER PAUL RUBENS — FLEMISH: 1577-1640

8. *PORTRAIT OF A GOLDSMITH.* A youthful man with reddish beard, seen at half-length slightly turned to the right, looking at the observer; he holds a gold pendant in his left hand and various tools in his right. He wears a black embroidered vest and white batiste collar. Inscribed at upper right AETAT XXVII, and illegibly at upper left. *On copper:* 8 *x* 5½ *inches*

Note: The painting is inscribed and dated 1597 on back, by engraving on the copper plate.

Certificates by Dr. Wilhelm von Bode, dated *Charlottenburg, February 1922,* by Dr. C. Hofstede de Groot, dated *August 1926;* by Dr. Gustav Glück, dated *Vienna, February 1928;* and by Dr. W. R. Valentiner, dated *Los Angeles, October 1946,* will be given to the purchaser.

Painted in 1597

Collection of Dr. Focke, Bremen

From Karl Haberstock, Berlin

Exhibition of Historical Paintings from Private Collections, Bremen, 1904

Exhibition of Paintings by Pieter Paul Rubens, Detroit Institute of Arts, Detroit, Mich., 1936, no. 16, illus. in the catalogue

Described in Dr. W. von Bode, *Die Meister der Hollaendischen und Flaemischen Malerschulen,* 1917, p. 320

Described in Kurt Bauch, *Beiträge sur Rubensforschung,* in *Jahrbuch der Preussischen Kunstsammlungen,* vol. XIV, p. 187

Described and illustrated in Dr. Rudolf Oldenbourg and Dr. W. von Bode, *Pieter Paul Rubens,* p. 136, ill. no. 78

Illustrated in *Parnassus, March* 1936, p. 18

Illustrated in *Art News,* February 15, 1936, p. 6

Described and illustrated in an article by Dr. Gustav Glück in the *Burlington Magazine,* June 1940, p. 188

Illustrated in Jean-Albert Goris and Julius S. Held, *Rubens in America,* 1947, no. 19, pl. 1

[See illustration]

CORNELIS PIETERSZ BEGA — DUTCH: 1620-1664

9. *LANDSCAPE, WITH BOORS AROUND A BONFIRE.* In the left foreground, a group of women and children are huddled around a fire of leaves spilled from an over-turned basket; behind them, peak-roofed cottages enlivened by trees. Signed at lower left C. BEGA. *Panel:* 12¾ *x* 14 *inches*

From Frederick Muller and Co., Amsterdam

[NUMBER 8]

[NUMBER 10]

BARTHOLOMAEUS VAN DER HELST DUTCH: 1611-1670

10. *PORTRAIT OF A GENTLEMAN.* A man with long dark curls and a small mustache, at half length, turned to half right and facing the observer; his left hand is at his belt, the other on his hip. He wears a black coat, with a white tasseled lawn collar and white cuffs. *Cradled panel:* 15 *x* 12½ *inches*

[See illustration]

[NUMBER 11]

GILLIS VAN TILBORCH THE YOUNGER

FLEMISH: 1625-1678

11. *LADY PLAYING THE HARP.* Three-quarter-length figure before a red drapery, of a lady with a harp, facing the observer, seated near a window at left overlooking a park with a marble statue. In front of her a little girl stands holding a bouquet of flowers; a musical score is placed on a marble table at the right. Signed at lower left G. TILBORG *Cradled panel:* 14½ *x* 11½ *inches*

From Frederick Muller & Co., Amsterdam

[See illustration]

[NUMBER 12]

NICOLAES BERCHEM — DUTCH: 1620-1683

12. *ITALIAN LANDSCAPE WITH HERDSMEN.* Towering ruined architecture overlooking a valley with a mountain stream winding into the foreground. On an elevation in the right foreground herdsmen and their cattle are resting in the shade of ruins and boulders; a brick bridge spans the river, with two men and a mule moving over it towards the distant mountains. Signed at lower right BERCHEM. *Cradled panel:* 18½ *x* 15¼ *inches*

[See illustration]

ADRIAEN VAN DE VELDE — DUTCH: 1636-1672

13. *LANDSCAPE WITH CATTLE.* A young shepherd, surrounded by his flock, is seated under a tree playing a flute; in the rear, a stone farmhouse on the bank of a river, before a green knoll. 12¼ *x* 16 *inches*

Note: A certificate by Dr. C. Hofstede de Groot, dated *The Hague, May 1923,* will be given to the purchaser.

[NUMBER 14]

JAN VAN GOYEN DUTCH: 1596-1665

14. *LANDSCAPE WITH A STONE TOWER.* On the steep embankment of a placid river, a deserted tower rises; further on, a castle with turrets and gray-slated roof overlooks the estuary; rowboats near the shore, and a man walking towards a cottage at the extreme left. Signed at lower right with initials J.V.G. and dated 1643. *Panel:* 10 *x* 12¾ *inches*

Note: A certificate by Dr. W. R. Valentiner, dated *Detroit, January 25, 1928,* will be given to the purchaser.

[See illustration]

MICHIEL JANSZOON VAN MIEREVELT DUTCH: 1567-1641

15. *PORTRAIT OF A MAN.* Head of a gentleman with short brown beard and a mustache, turned to half right and looking at the observer. He wears a pleated white lace-trimmed ruff and a golden chain on his dark gray garment.

Cradled panel, oval: 18¼ *x* 14¾ *inches*

Note: A certificate by Dr. W. R. Valentiner, dated *New York, February 4, 1927,* will be given to the purchaser.

Collection of Mrs Beresford, The Vicarage, Wells, Somerset

Royal Academy Winter Exhibition, London, 1908 (as by Janssen)

[NUMBER 16]

CASPAR NETSCHER — DUTCH: 1639-1684

16. *A LADY MAKING LACE.* A young lady in white satin dress seated, her head turned towards a casement window at the left, under which a lap dog rests on a yellow velvet stool. She has a lace pillow with bobbins on her lap; her left hand lies on a table covered with a scarlet Oriental rug. Signed on sill at left with monogram CN. *Cradled panel:* 15¾ *x* 12½ *inches*

Collection of Whitworth Shaw, Esq., London, 1900

Illustrated in *Art News,* November 15, 1919

Recorded in Dr. C. Hofstede de Groot, *Catalogue Raisonné of the Most Eminent Dutch and Flemish Painters,* 1912, vol. v, no. 51a, p. 173

[See illustration]

[NUMBER 17]

852.

GERARD DOU DUTCH: 1613-1675

17. *YOUNG GIRL AT A WINDOW.* A young girl with white kerchief and orange red jacket looks out of a vine-wreathed arched window to the left; her left arm rests on a brass market pail containing fowl, her right arm leaning on a colorful striped cloth hanging from the window sill. In her hand she holds a grape plucked from the vine; a bird cage is suspended at the right.

Cradled panel: 14¼ *x* 11½ *inches*

Note: A MS certificate by Dr. C. Hofstede de Groot, dated *The Hague, May 1923,* will be given to the purchaser.

From Gebr. Dowes, Amsterdam

See Dr. C. Hofstede de Groot, *Catalogue Raisonné of the Most Eminent Dutch and Flemish Painters,* 1907, vol. 1, no. 176a

[See illustration]

JAN MIENSE MOLENAER — DUTCH: 1605-1668

18. *CHILDREN PLAYING WITH A DOG.* A grinning boy standing a dog by his two forepaws on a barrel, while a girl holds his tail and another boy with a feather gestures rhythmically; a fourth youngster looks on laughing.

Cradled panel: 10½ *x* 16¼ *inches*

Note: A MS certificate by Dr. C. Hofstede de Groot, dated *The Hague, August 1921,* will be given to the purchaser.

From F. Steinmeyer, Lucerne

[See illustration]

PIETER NEEFFS THE ELDER — DUTCH: 1578-1656

19. *INTERIOR OF A CATHEDRAL.* A Gothic nave and two aisles separated by massive columns, with numerous churchgoers walking around; others kneeling in prayer. In the centre, at one of the side altars, a priest is saying mass, two beggars depicted in the foreground. Signed at lower right on column P. NEEFFS.

On copper: 13½ *x* 17¼ *inches*

Collection of Julius E. French, New York

Collection of A. Chatain, New York

PHILIPS WOUWERMAN — Dutch: 1619-1668

20. *THE SMITHY.* Before a rustic forge with fowls pecking in the foreground, a white charger is being shod, while a rider on a brown horse stands by and children are looking on; other children are playing with a goat and a dog at the right. Signed with monogram at lower left P.W. *Panel:* 13¾ *x* 16 *inches*

Collection of Count Orloff Davidoff, St. Petersburg

From Hamburger jeune, Paris

Exhibited at the Detroit Institute of Arts, Detroit, Mich., 1929

Exhibition, Holland Indoors and Outdoors, Knoedler Galleries, N. Y., 1938, no. 39

Recorded in Dr. C. Hofstede de Groot, *Catalogue Raisonné of the Most Eminent Dutch and Flemish Painters,* 1908, vol. II, no. 142, p. 300

Recorded in *Pantheon,* January 1930

[See illustration]

HERMAN STEENWYCK — Dutch: 1612-1656

21. *STILL LIFE.* Fish, fowl, a cluster of onions and a basket of fruit, and a stoneware wine bottle are placed upon a table with a deep olive green velvet cloth. Signed on the table at right H. STEENWYCK. *Cradled panel:* 13 *x* 19 *inches*

Note: A MS certificate by Dr. C. Hofstede de Groot, dated *The Hague, August 1926,* will be given to the purchaser.

From Gebr. Dowes, Amsterdam, 1924

[NUMBER 22]

JAN VAN HUYSUM — DUTCH: 1682-1749

22. *FLOWERS: STILL LIFE.* An earthenware vase profusely filled with roses, honeysuckle, irises and other garden flowers, standing on a stone table with scattered grapes, peaches and other fruit; also a nest with four young birds, their beaks open and turned to the left. Signed at lower left J. V. HUYSUM and dated 1723. *Cradled panel:* 29 *x* 22 *inches*

Collection of Sir Robert Dick-Cunningham, Bart., Prestonfield, nr. Edinburgh

Collection of William H. Sabin, Esq., London

[See illustration]

[NUMBER 23]

1720-

JAN VAN OS — DUTCH: 1744-1808

23. *FLOWERS: STILL LIFE.* A light brown stone vase, decorated with a relief of nude putti, is filled with summer flowers—peonies, roses, poppies and morning-glories; a bird's nest with eggs placed upon a plinth at the right. Signed at lower centre J. VAN OS. *fecit.* *Panel:* 19 *x* 15¾ *inches*

Collection of Mrs Henrietta Webb, New York

Collection of Dr. John E. Stillwell, New York, 1927

[See illustration]

[NUMBER 24]

HENDRIK JACOBSZ DUBBELS — DUTCH: 1620-1676

24. *SEASCAPE WITH BOATS.* View from the shore of a calm sea, on which are riding Dutch frigates and numerous fishing vessels, some laden with men; with slackened sails and flying Dutch pennants. On the shore at the right foreground, three men on a horse-drawn cart, hawling a boat down to the water. Signed at lower left DUBBELS. *Panel:* 11 *x* 13¾ *inches*

Collection of P. Wolf, Berlin

From Julius Boehler, Munich

[See illustration]

JOHANNES LINGELBACH — DUTCH: 1622-1674

25. *PEASANTS IDLING AMONG RUINS.* In the ruins of a fortress with a stone bridge at the left, groups of Italian country folk are camping: a barber shaving a man; a pretzel vendor standing, watching the play of a gambling group seated on the ground; a man with a rifle shooting through a loophole; others look down from the balcony. *On copper:* 20 *x* 16 *inches*

From the Galerie Georges Petit, Paris

875-

EMANUEL DE WITTE — DUTCH: 1607-1692

26. *FISH MARKET.* A woman standing before a fish stall near the quay, a little girl at her side, talking to a young girl with red sleeves, bent over the display of fish and facing her caller. An open lantern is suspended from one of the beams supporting the tent-like open stall; onlookers surround the colorful scene. Signed at upper right E. DE WITTE, and dated 1662. *22½ x 25¼ inches*

Note: Certificates by Dr. C. Hofstede de Groot, dated *October 1928,* and by Dr. W. R. Valentiner, dated *Detroit, March 7, 1929,* will be given to the purchaser.

The lady and child portrayed in this painting are supposed to be Adriana van Hemsden and her daughter, with whom the artist had legal proceedings.

This painting was formerly given by Hofstede de Groot to Pieter de Hooch. A replica of the subject is in the National Gallery in London; the National Gallery catalogue states: "A similar version, dated 1662, was in the collection of E. Hockliffe, purchased from Agnew in 1922"; perhaps the present painting.

From A. S. Drey, New York

Exhibited at the Detroit Institute of Arts, 1929, illus. in the catalogue

Exhibition, Holland Indoors and Outdoors, Knoedler Galleries, N. Y., 1938, no. 38

Recorded in *Pantheon,* London, January 1939, p. 36

JACOB VAN RUISDAEL — DUTCH: 1628-1682

27. *LANDSCAPE WITH RED BRICK COTTAGES.* Brick farm buildings, with a wooden fence at the left and a windmill at the far right, border the edge of a clearing, which is lined by trees and bushes; two men conversing in front of the nearest house, a cart wheel in the foreground. Signed with monogram J.V.R. in centre foreground. *Cradled panel:* 19½ *x* 26 *inches*

Note: A certificate by Dr. Wilhelm von Bode, dated *Berlin, March 15, 1922,* will be given to the purchaser.

Painted about 1646-48

From Karl Haberstock, Berlin

[See illustration]

BAREND CORNELIS KOEKKOEK — DUTCH: 1802-1862

28. *LANDSCAPE WITH FIGURES.* At right a red brick farmhouse is half hidden by massive trees in green foliage, with various figures seen around the house and on the road; in the centre an enclosed pasture with cattle grazing, and in the distance, a view of a village. Signed at left, on the fence, B. C. KOEKKOEK. *Cradled panel:* 13 *x* 16¾ *inches*

From McDonough and Beers, New York

NICOLAES BERCHEM — DUTCH: 1620-1683

29. *S. PETER.* Bust-length portrait of the bearded apostle, to half left, holding the keys in his clasped hands; he is clad in a light brown garment and a voluminous black cloak. Brown background. Signed at left centre N. BERCHEM, and dated 1644. *Panel:* 24¼ *x* 19½ *inches*

Collection of Dr. John Stillwell, New York, 1927 no. 235

Recorded in Dr. C. Hofstede de Groot, *Catalogue Raisonné of the Most Eminent Dutch and Flemish Painters,* 1926, vol. IX, no. 31, p. 59

Recorded and illustrated in *Art in America,* February, 1919, pp. 80-81

[NUMBER 27]

[NUMBER 30]

BRUGES MASTER — CIRCA 1490

30. *MADONNA AND CHILD.* Half-length figure of the Virgin in brown robe and red-hooded mantle, presenting an apple to the Child, Who is seated on a green cushion on a stone paparet; three cherries are scattered before Him on the balustrade. Background of mountainous landscape, with medieval buildings overlooking a valley. *Cradled panel:* 20 *x* 14¾ *inches*

Note: A certificate by Dr. W. R. Valentiner, dated *New York, June 20, 1923,* will be given to the purchaser.

This important picture has also been seen by Dr. Max J. Friedländer, who pronounced it to be by a late fifteenth century follower of Memling.

Illustrated in color on the cover of *International Studio,* Dec. 1922 (*as by* Gerard David)

[See illustration]

[NUMBER 31]

1252 -

JAN STEEN — DUTCH: 1626-1679

31. *THE ARTIST'S MOTHER WITH A VIOL.* A woman seated to half left and facing the observer, playing a viol; she is clad in a plain olive brown dress, her sleeves and large black hood trimmed with white; green background.

12¼ *x* 10 *inches*

Note: A MS certificate by Dr. W. R. Valentiner, dated *New York, February 3, 1927,* describing this portrait as "one of the most pleasing single figures by the artist", and a certificate by Dr. Wilhelm von Bode, will be given to the purchaser.

Collection of G. Smith, Esq., London, 1880

Collection of J. P. Heseltine, Esq., London

Recorded in Dr. C. Hofstede de Groot, *Catalogue Raisonné of the Most Eminent Dutch and Flemish Painters,* 1907, vol. 1, p. 115, no. 441a (as *Steen's Mother with a Mandolin*)

[See illustration]

GERARD TERBORCH — DUTCH: 1617-1681

32. *PORTRAIT OF A LADY.* Three-quarter-length figure of a lady seated in a red velvet chair, turned to half left but facing the observer. She is dressed in a black gown, with plain white collar and black cap; her right hand rests on her knee, her left holds a pair of gray gloves; the corner of a table visible at the left is covered with a red cloth. Signed with monogram on the chair at right *GT*.

Panel: 15¾ *x* 12 *inches*

Note: A MS certificate by Dr. C. Hofstede de Groot, dated *The Hague, July 1925,* will be given to the purchaser.

From F. Steinmeyer, Lucerne

Exhibited at the Detroit Institute of Arts, Detroit, Mich., October, 1929

[See illustration]

[NUMBER 32]

JAN STEEN — DUTCH: 1626-1679

33. *THE SATYR WITH PEASANTS.* In a rustic interior, a peasant family is seated around a table having their meal. A woman hastily offers a bowl of soup to a satyr, who enters from the right; an infant in a baby chair shares his food with a little dog, while another child, a spoon in his hand, stands with his back to the observer. At left burns an open fire, before which an old woman is warming her hands. Signed at lower left J. STEEN. *17½ x 21 inches*

Note: A MS certificate by Dr. C. Hofstede de Groot, dated *The Hague, March 1920,* will be given to the purchaser. The subject was executed several times by the painter, with variations; an account of these can be found in Hofstede de Groot, *Catalogue Raisonné of the Most Eminent Dutch and Flemish Painters,* 1907, vol. 1, nos. 77-81.

From Hamburger jeune, Paris

[See illustration]

[NUMBER 33]

PIETER DE HOOCH — DUTCH: 1632-1681

34. *SOLDIERS BEFORE REVEILLE.* In a dark interior at left, a soldier dressed in a saffron yellow suit, cuirass and feathered red cap, and holding a glass in his left hand, is seated conversing with a woman, who stands beside him. They are looking gleefully at a bearded man sprawled out fast asleep in the straw on the floor. Two men are visible in the background; a glimpse of a stable in the rear.

Cradled panel: 19 *x* 25½ *inches*

Note: Accompanied by a certificate by Dr. W. R. Valentiner, dated *Detroit, November 1926,* which reads as follows: " . . . . in my opinion a characteristic work by Pieter de Hooch, painted about 1647-50. The picture will be reproduced in my book on the artist, as it is of special interest as one of the earliest paintings known by the master which shows the influence of the Haarlem painters of soldier scenes, and of Nicolaes Berchem, the master of P. de Hooch".

Collection of Eastman Johnson, N.A., New York

Described and illustrated by Mme. Gaston Brière in the *Gazette des Beaux Arts,* Paris, June 1927, pp. 366 and 370

Described and illustrated in Dr. W. R. Valentiner, *Klassiker der Kunst-Pieter de Hooch,* n.d., no. 5

Described by Dr. W. R. Valentiner in *Art in America,* Dec. 1926, p. 52

Recorded by Dr W. R. Valentiner in *Art in America,* Feb. 1927, p. 76, no 1

[See illustration]

[NUMBER 34]

JACOB VAN RUISDAEL — DUTCH: 1628-1682

35. *LANDSCAPE WITH WATERFALL.* A mountainous wooded landscape with a river winding into the foreground and forming a cascade among the rocks; at the right, farm buildings amid trees illumined by the sun, while in the distance at the left, a little church stands beside a wooded embankment; mossy tree trunks in the immediate foreground. Signed at lower left RUISDAEL. 27½ *x* 23½ *inches*

Collection of Count Orloff Davidoff, St. Petersburg

From Hamburger jeune, Paris

Described in Dr. C. Hofstede de Groot, *Catalogue Raisonné of the Most Eminent Dutch and Flemish Painters,* 1912, vol. IV, no. 279, p. 86

Described in Dr. Jacob Rosenberg, *Jacob van Ruisdael,* 1928, no. 213, p. 85

[See illustration]

[NUMBER 35]

MEINDERT HOBBEMA DUTCH: 1638-1709

36. *LANDSCAPE.* At centre, two brick cottages with thatched roofs, overshadowed by tall trees in full foliage; patches of sunlight upon a sandy path where a man with a red coat, his dog at his side, stands talking to a woman on her doorstep. Further off, a herdsman and cattle, and in the immediate foreground a small pond surrounded by high grass. Signed at lower left M. HOBBEMA.

Cradled panel: 19½ *x* 25¼ *inches*

Note: A letter and a certificate by Dr. Wilhelm von Bode dated respectively, *January 1920* and *June 1922,* and a certificate by Dr. C. Hofstede de Groot, dated *July 1922,* will be given to the purchaser.

Painted about 1660

Collection of Marcus Kappel, Berlin

From F. Steinmeyer, Lucerne

Recorded in Dr. Wilhelm von Bode, *Die Meister der Holländischen und Flämischen Malerschulen,* 1917, p. 195

[See illustration]

[NUMBER 36]

FLEMISH MASTER — CIRCA 1510

37. *THE HOLY KINSHIP.* The Virgin and S. Anne are seated on an elevated marble throne, backed by a gold brocade cloth of honor, the Child standing between them; SS. Joseph and Zacharias appear on either side of the throne, while holy women with numerous children sit on the steps.

Cradled panel: 29¾ *x* 23 *inches*

Note: A MS letter by Professor Max J. Friedlaender, dated *Berlin, 1922,* reads as follows (translation): "The painting reproduced on the reverse, *The Holy Kinship,* has been known to me for a long time; it came from London, where I saw it at Mr. Buttery's about ten years ago. I also examined it several times with you. It is an extremely good and extraordinarily well preserved work by a South Netherlandish master about 1510. The same master's *St. Anne* is in the Vienna State Gallery, No. 758 in the catalogue. If the artist's name has not yet been identified, this does not at all detract from the value of his work. There are plenty of excellent paintings of this period which we cannot exactly connect up with one of the few well-known masters. I would whole-heartedly recommend the acquisition of this panel to any collector."

From Karl Haberstock, Berlin

[See illustration]

MELCHIOR D'HONDECOETER — DUTCH: 1636-1695

38. *LANDSCAPE WITH BIRDS.* In a landscape a white rooster is standing beside a stone slab on which a cock with ruffled red plumage is glaring at a frightened little frog seated below; a stilt-bird and some mushrooms in the foreground. Signed at lower centre M. D. HONDECOETER. 35½ *x* 27¼ *inches*

GIOVANNI PAOLO PANNINI — ITALIAN: 1695-1768

39. *ROMAN LANDSCAPE WITH RUINS—I.* In the centre an Egyptian obelisk next to the bronze equestrian statue of Marcus Aurelius, and at either side ruined Roman temples. In the distance, antique buildings on rolling pastures, and in the immediate foreground, figures resting among the broken columns and ruins.

30 *x* 42½ *inches*

Companion to the following

GIOVANNI PAOLO PANNINI — ITALIAN: 1695-1768

40. *ROMAN LANDSCAPE WITH RUINS—II.* The Colosseum, the Column of Trajan and a statue of Hercules arranged at the left in an imaginary manner, parts of the Forum opposite; the Pyramid of Cestus and an aqueduct in the rear. Groups of peasants conversing animate the foreground. Signed at lower centre J. P. PANNINI, and dated 1735. 30¾ *x* 42 *inches*

Companion to the preceding

[NUMBER 37]

[NUMBER 41]

WILLEM DROST — DUTCH: c. 1630-c. 1680

41. *INTERIOR WITH PEASANT MOTHER AND CHILDREN.* In a rustic interior, a young woman, turned towards the right, her head slightly bent, looks at the observer; she wears a white blouse and red skirt and holds a bowl of half-peeled apples on her lap. At the left, two little girls busy themselves with dishes; on the floor, a basket of vegetables, and nearby, a rabbit nibbling a carrot.

27 *x* 31½ *inches*

Note: The attribution to Willem Drost is that of Dr. W. R. Valentiner, who has made an intensive study of the work of this rare master, which may be found under the title *Willem Drost, Pupil of Rembrandt,* in *Art Quarterly* (Detroit Institute of Arts), no. 4, pp. 295-325. Dr .Valentiner has succeeded in separating from the Rembrandt *oeuvre* a number of paintings and drawings which he has given to Drost, who apparently studied with Rembrandt from 1648-1656, and appears to have left for Italy at the end of this period. His rapid and flexible style shows a quality of sweetness, with softer and rounder forms than those of his master. Only four signed works of his are known, including the celebrated *Bathsheba* in the Louvre (1656), painted in the same year as Rembrandt's work of this title.

[See illustration]

[NUMBER 42]

SIR PETER LELY — FLEMISH: 1618-1680

42. *THE DUKE OF RICHMOND AS A CHILD.* Life-size portrait of a nude infant seated on a red velvet drapery in a wooded landscape; he is turned to face the observer and wears a wreath of white and red blossoms in his blond hair; he is hugging with both hands a little lamb which lies docilely beside him.

51 *x* 40¾ *inches*

Note: The attribution to Sir Peter Lely is that of Dr. W. R. Valentiner.

Collection of H. A. Hammond Smith, New York, 1916

[See illustration]

[NUMBER 43]

NICOLAES ELIASZ (PICKENOY) DUTCH: 1590-1646

43. *PORTRAIT OF A LADY.* Three-quarter-length figure of a young woman standing slightly to the left glancing at the observer, a fan in her right hand. She is richly garbed in black silk damask, with a gold-embroidered white satin stomacher, a starched ruff, white lace cuffs, and a jeweled belt encircling her waist. Inscribed at left centre *Aetatis 26,* and dated *AN°. 1634.*

Cradled panel: 41 *x* 30 *inches*

Note: A MS certificate by Dr. C. Hofstede de Groot, dated *The Hague, August 1927* and a certificate by Dr. W. R. Valentiner, dated *Detroit, October 17, 1927,* will be given to the purchaser.

There is a similar portrait of a lady aged 34, painted in the same year, in the Musée du Louvre, Paris.

Collection of W. L. Elkins, Philadelphia, Pa.

[See illustration]

[NUMBER 44]

Dutch

ANTONIO MORO — DUTCH: 1512-1577

44. *PORTRAIT OF A LADY.* Three-quarter-length figure of a young woman facing the observer. She wears a black gown with red silk undersleeves; a white coif covers her auburn hair. She toys with a long dangling gold chain encircling her waist; a lap dog lies at the extreme right. *Cradled panel:* 38¼ *x* 28½ *inches*

Collection of John Ellis Churchill, Esq., Bath, Somerset

Collection of R. Hall McCormick, Chicago, Ill.

From Dowdeswell and Dowdeswells, London

Exhibited at the Art Institute of Chicago, Chicago, Ill., 1919

Described in H. Hymans, *Antonio Moro, son Oeuvre et son Temps*, 1910, p. 17

[See illustration]

[NUMBER 45]

NICOLAES MAES — DUTCH: 1632-1693

45. *PORTRAIT OF A LADY.* Bust-length portrait of a young woman with blonde hair, to half right facing the observer, her hands folded at her waist; she is clad in a slate blue taffeta dress with white satin-lined sleeves, a delicate chiffon scarf draped around her shoulders, and fastened at the centre with a small dark ribbon bow. *32½ x 25½ inches*

Note: A certificate by Dr. W. R. Valentiner, dated *New York, February 1927,* will be given to the purchaser.

Collection of C. Bertrand, Paris

Collection of Frank Bulkeley Smith, Worcester, Mass.

From Scott & Fowles, New York

[See illustration]

[NUMBER 46]

SIR PETER LELY — FLEMISH: 1618-1680

46. *MRS APHRA BEHN.* Head-and-shoulders portrait of a blonde young woman, slightly turned to the left and looking at the observer. She wears a tawny-red gown with slashed sleeves which shows her white chemise; jewels adorn her hair and her gown. In painted oval. *30 x 25 inches*

Aphra Behn (1640-1689), the famous poet, dramatist and novelist, was the first English female writer. She spent her childhood in Surinam, and married a Dutch merchant; after his death, she became a spy of the British government in Antwerp. On her return to London, she was imprisoned for debts contracted on this mission, and upon her release, took up writing as a means of livelihood. Her best known novels are full of wit and amorous intrigue, as she was herself. See V. Sackville West, *Aphra Behn, passim.*

Collection of Philip H. Howard, Esq., Corby Castle, Carlisle, Northumberland
Collection of R. Hall McCormack, Chicago, Ill.

[*Continued*

Number 46—*Concluded*]
From Colnaghi & Co., London, 1891
National Portrait Exhibition, London, 1866, no. 864
Exhibited at the Art Institute of Chicago, Chicago, Ill., 1895
Exhibited at the Carnegie Institute, Pittsburgh, Pa., 1898
Exhibited at Copley Hall, Boston, Mass., 1900, no. 7

[See illustration on the preceding page]

LORENZ STRAUCH — GERMAN: 1554-1630

47. *PORTRAIT OF A GENTLEMAN, AGED TWENTY-NINE.* Three-quarter-length portrait of a young man with short beard and small moustache, to half right, facing the observer; his right hand is touching his belt, in his left he holds a pair of gloves; he is dressed in a black coat with a wide pleated lace-trimmed ruff. A gold-embroidered bottle green drapery hangs at the left. Dated at upper right *1597*. 34½ *x* 28½ *inches*

DANIEL MYTENS — DUTCH: 1600-1660

48. *PORTRAIT OF A LADY AS A SHEPHERDESS.* Three-quarter-length figure of a young lady with dark curls, to half left, glancing at the observer; the bodice of her décolleté turquoise dress is trimmed around the shoulders with amber veiling. In her left hand she carries a *houlette,* in her right she holds a whippet by the leash, only the head is visible. 43½ *x* 32¼ *inches*
Collection of Prince Paul Galitzin, 1875
From the Gallery Fievez, Brussels

KAREL DUJARDIN — DUTCH: 1625-1678

49. *ITALIAN LANDSCAPE WITH FIGURES AND HERDS.* On a pasture surrounding the ruins of an old castle, a herdsman, in profile to the left, stands leaning on his shepherd's crook surrounded by sheep, goats and cattle. A young woman in a low-cut red dress with blue apron is seated on a grassy knoll, holding a distaff. Signed at lower left DUJARDIN. 21 *x* 26½ *inches*
From the Galerie Georges Petit, Paris

BRITISH AND FRENCH SCHOOLS

NICOLAS DE LARGILLIERE — FRENCH: 1656-1746

50. *PORTRAIT OF A LADY.* Half-length figure of a dark-eyed young woman, facing the observer; she wears a low-cut amber velvet gown and cloak trimmed with silver embroidery and lined with damask, her dark hair dressed with pearls. *Oval:* 31 *x* 25 *inches*
Collection of H. A. Hammond Smith, New York

[NUMBER 51]

GEORGE HENRY HARLOW — BRITISH: 1787-1819

51. *MRS MONTAGUE OXENDEN MIDDLETON.* Bust-length portrait to half right of a handsome young woman with dark curls and blue eyes, smiling at the observer. She wears a décolleté white satin gown, a tartan cloak over her left shoulder, and strands of pearls around her neck. A red drapery at left, and landscape background. 30 *x* 25 *inches*

[See illustration]

SIR GODFREY KNELLER — BRITISH: 1640-1723

52. *PORTRAIT OF A LADY.* Half-length portrait of a blonde young woman seen facing the observer; her low-cut green dress is trimmed with an off-white chiffon ruffle, an orange wrap covering her left shoulder. *Oval:* 30 *x* 25 *inches*

Collection of H. A. Hammond Smith, New York

[NUMBER 53]

SIR THOMAS LAWRENCE, P.R.A. BRITISH: 1769-1830

53. *LADY DECIES.* Half-length portrait of an attractive young lady with brown eyes and black hair, dressed in an elaborate evening gown of white satin trimmed with lace; in her left hand she holds a matching white lace shawl which partially covers her arm. A bright red drape forms the background. 30 *x* 25 *inches*

Lady Decies (*née* Charlotte Philadelphia Horsley), daughter and heiress of Robert Horsley of Bolain, Northumberland, married John, 2nd Lord Decies, on July 26, 1810. She died March 9, 1852.

From the Ralston Galleries, New York

Collection of J. Connell, Esq., London

Subject engraved by Richard Smythe

[See illustration]

[NUMBER 54]

1755

RICHARD COSWAY, R.A. BRITISH: 1742-1821

54. *MRS THOMAS KENNEDY*. Bust-length portrait of a young lady, to half right, wearing a white muslin dress with fichu; blue ribbons trim her gown, and her powdered curled hair is also adorned with a blue ribbon. 30 *x* 25 *inches*

Collection of Mrs Humphrey Ward, London

[See illustration]

SIR WILLIAM BEECHEY, R.A. BRITISH: 1753-1839

55. *MISS ELIZABETH BYRD, AFTERWARDS MRS SLIGHT.* Half-length portrait of a dark-haired young lady, facing the observer and looking towards the right. She wears a low-cut white muslin gown trimmed with a delicate white lace ruffle and a blue ribbon tied around her waist. Landscape background.

30 *x* 25 *inches*

From Arthur Tooth & Sons, London

JOHN HOPPNER, R.A. BRITISH: 1758-1810

56. *SIR GEORGE BEAUMONT, BART.* A youthful gentleman with ruddy complexion and short powdered hair, to half left, looking at the observer; he wears a dark blue coat with brass buttons, a white stock and jabot. A sketchy landscape is discernible beyond a red curtain in the background. *Oval:* 30 *x* 25 *inches*

Sir George Howland Beaumont, Bart. (1753-1778) of Stoughton Grange, Leicester, succeeded his father as M. P. for Beevalston from 1790 to 1796. He married Margaret Wills on May 6, 1778. Sir George was a distinguished landscape painter of the period and was a friend of the artist, who painted him several times.

Collection of G. H. S. Glasier, Esq., London

Collection of Frank Bulkeley Smith, Worcester, Mass.

Described in O'Donohue, *Engraved British Portraits in the British Museum,* 1908, vol. I, p. 148

Described in W. McKay and William Roberts, *John Hoppner, R. A.,* 1909, p. 17

Engraved by J. S. Agar, 1812

Engraved by C. Edwards, 1833

[NUMBER 57]

SIR THOMAS LAWRENCE, P.R.A. BRITISH: 1769-1830

57. *SIR CHARLES WILLIAM TAYLOR, BART.* Half-length portrait of an elderly man with side whiskers, to half right, seated in a red-upholstered armchair; holding in his right hand an envelope inscribed to *Sir Charles Taylor, Bart. Hollycombe.* He wears a black coat with white stock. 36 *x* 28¼ *inches*

Sir Charles Taylor (1770-1857) was the son of Peter Taylor, M. P. Taylor himself was M. P. for Wells in eight parliaments, for thirty-four successive years, and was created a baronet in 1828 of Hollycomb, Sussex. He married Charlotte, 2nd daughter of John Buncomb Poulett Thompson, in April, 1811. The painting is accompanied by a certificate from Mr. Wm. Roberts, dated *London, July 1929,* which will be given to the purchaser.

From the John Levy Gallery, New York

[See illustration]

[NUMBER 58]

GEORGE ROMNEY BRITISH: 1734-1802

58. *MRS THOMAS PHILIPPS.* Waist-length portrait of a middle-aged woman, turned to the left and looking at the observer. She wears an elaborate white lace mobcap tied under her chin, and a ruffled and dotted light gray dress trimmed with green bows. Brown background. 30 *x* 25 *inches*

The sitter was the daughter and sole heiress of Richard Peckham Esq., of Marden, Sussex; in 1742 she married Thomas Philipps Esq., of Heywood, Wiltshire, and died at Little Green, Sussex on February 11, 1793, aged seventy-four.

Collection of Frank Bulkeley Smith, Worcester, Mass.

From Agnew and Sons, London

Recorded in Ward and Roberts, *Romney,* 1904, vol. I, p. 91, 92 and vol. II, p. 123

[See illustration]

[NUMBER 59]

FRANCOIS CLOUET (SCHOOL OF) FRENCH: 1505-1572

59. *A LADY OF THE BOURBON FAMILY*. Half-length portrait of a young woman, slightly turned to the left and looking at the observer; she wears a richly embroidered black gown with white sleeves and a ruffled lace collar. Around her neck is an elaborate necklace of coral and pearls with a pendant; her hair is adorned with precious stones. *Panel:* 14 *x* 10 *inches*

Note: A certificate by Dr. W. R. Valentiner, stating that "this is a very fine portrait of about 1550 in the style of François Clouet, in excellent condition", will be given to the purchaser. This painting is similar to the portrait of Elisabeth de Valois by François Clouet in the Toledo Museum of Art, Toledo, O.

[See illustration]

FRENCH SCHOOL — CIRCA 1600

60. *NICOLAS FOUQUET.* Three-quarter-length standing figure turned to the right, of a youth in black armor, facing the observer; his left hand is touching a visored helmet with white ostrich feathers, the right is resting on his hip; his light brown hair falls in curls over a tasseled lace collar. Red draperies at either side, and a coat of arms on the right. *40½ x 32 inches*

PIERRE MIGNARD — FRENCH: 1610-1695

61. *LOUIS XIV.* Head-and-shoulders portrait of the King with ruddy complexion, wearing a huge black periwig; his dark garment enlivened by a white Venetian lace jabot. *Oval: 15½ x 13 inches*

Collection of Miss Ellen Pond, New York

[END OF SALE]

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